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ORGAN
AND
CHURCH MUSIC
AT
GRINNELL

Grinnell College Bulletin

Vol. XII, No. 4

GRINNELL, IOWA

June, 1914

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THE LILLIAN LOUISE TERRIL MEMORIAL ORGAN

Better Church Music



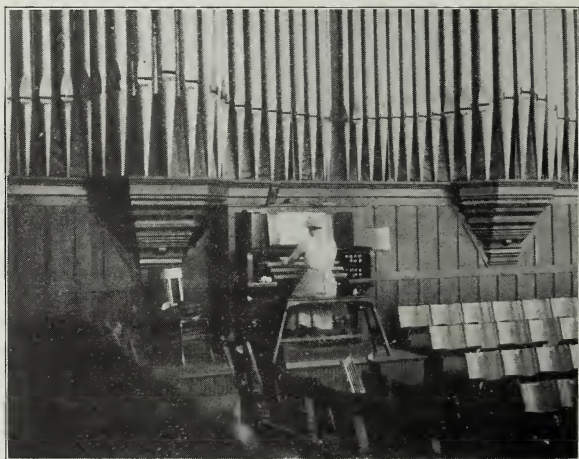
VERY minister, and every church-goer, knows that in the musical part of our church services, both instrumental and choral, there is need of vast improvement. As an aid to devotion good church music rightly merits its title as the "handmaid of religion". Just to the degree that good church music fulfills such a function, so does poor, inappropriate, and badly presented music in the service destroy the spirit of worship, and tend to nullify the influence of the church in its own community.

The problem of better church music is almost entirely the problem of better training for church musicians. There is presented herewith, for the consideration of those who have this particular field of music at heart, the exceptional advantages which Grinnell College and its School of Music provide for the training of competent organists and choir leaders.

There are few colleges or music schools in this country, and certainly none west of the Mississippi, where so much emphasis has been laid upon the higher forms of devotional music as at Grinnell. The College Vespers, which for twelve years have been held every Sunday afternoon during the college year, are renowned for the high quality of music presented, the uniquely worshipful atmosphere, and the exceptional capability of the vested choir of students which provides the rich musical portion of the ser-

vice. Regular attendance at these services alone would constitute a splendid course in the theory and practice of the best church music of all the ages, and no student can spend four years in Grinnell without acquiring lofty ideals of what church music may be.

The opportunities to hear good organ music are better at Grinnell, than one would find, with very few exceptions,



in any college in the country. The College is rich in the fine organs which have been presented to it. The Lillian Louise Terril Organ in Herrick Chapel, which is heard not only at Vespers, but daily at Chapel and at frequent recitals, has no equal in tonal resources, richness and expression, in this part of the country. During the past summer, through the generosity of its donor, many interesting additions have been made to it which are a constant fascination to those who use and those who hear it.

Each student who completes the four years' course in organ music gives two or three public recitals on this organ, and the extensive use of organ music at other public occasions in the life of the College has come to be a prominent feature.

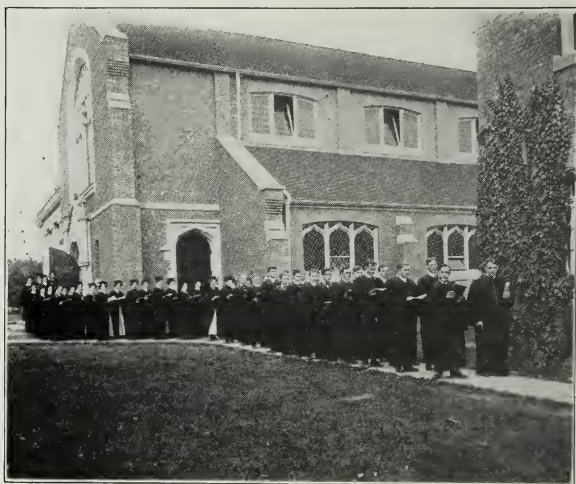
The Turner Memorial Organ, in Alumni Hall, is a typical two-manual organ, such as is in use in many churches throughout the country. All organ students do a considerable portion of their study on this organ so as to



be prepared to adapt themselves readily to organs of its size, but every student has at least two years' experience with the larger organ, and becomes competent to handle effectively any organ large or small that he is likely to meet. A smaller organ is used for the purely technical part of organ practice, but regular use of the larger organs is necessary and required of every student. The usual deficiency in study of the pipe organ lies in the fact that students must do their work on small, incomplete, and obsolete types of organs. At Grinnell this deficiency does not

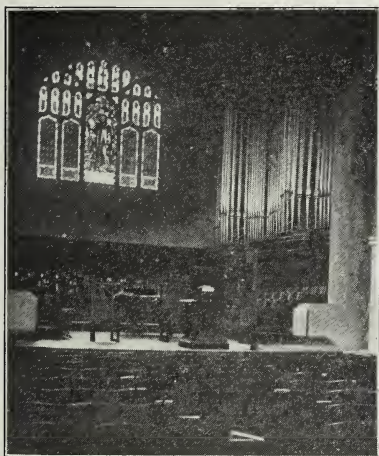
appear, as the greater part of each student's work is done on pipe organs of modern construction and ample magnitude. Each organ is blown by electric power, and is well situated as regards heat and light, so that practice is carried forward under the best conditions.

Equal in every respect to the exceptional advantages



for study of the organ are the opportunities in choral music. The chief exponent in this field is the Grinnell College Choir, a vested choir of forty-four students, members of the two College Glee Clubs. This choir won the \$400 grand prize and gold medal at the Des Moines Eisteddfod on March 1st, 1914. The liturgy and music at Vespers, presented by this choir, has been established to provide a complete and authentic standard of the proper use of music as an aid to worship, and the list of sacred music

which has been presented at Vespers is a guide to the best religious music of every period of the Christian church. Other choral organizations, such as the Oratorio Society of one hundred and fifty members, and the First Congregational Church Choir of fifty members, both made up largely of students, provide special training in choral music; and in the choirs of other churches in Grinnell, Metho-

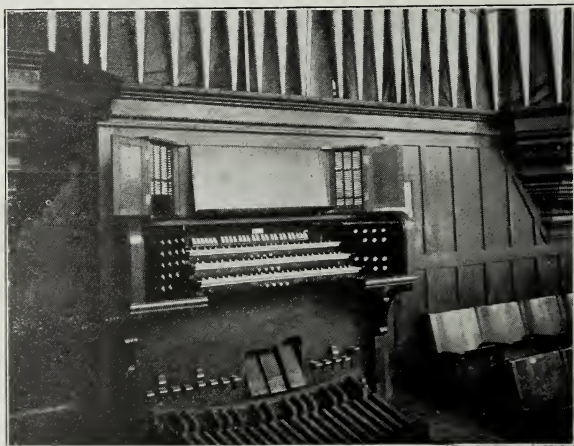


dist, Baptist, and Presbyterian, are plenty of opportunities for students to exercise their ability. The Methodist church is to install a very fine modern pipe organ, establishing another center of influence for good in this direction.

Over and through all these specific elements of training for church musicians is the high religious and spiritual atmosphere of the college and community; without which no amount of technical proficiency would be of avail. The actuating spirit in our church music must be that of

consecrated devotion to religious ideals; the display of personal talent has no place in the church. The spirit of Grinnell in regard to this point is emphatic, and the leading of a "sober, righteous and godly life" is fundamental in any course of training which the College offers.

For those who wish to make music teaching their profession, the study of the organ and choral music is a most



valuable asset. The number of large organs is increasing with unprecedented rapidity in churches of every denomination, and the need for specially trained organists is constantly more urgent. Any music-teacher who can qualify as an organist or choir leader will find the road to success made plain. There is also a decided movement toward freer use of the organ: in many cities in the United States large and very fine organs have been placed in public buildings, and in three cities at least — Pittsburgh, Portland,

Me., and Atlanta—organists have been engaged by the municipalities to give weekly recitals. The further extension of this idea is inevitable, giving a new incentive to the study of the organ.

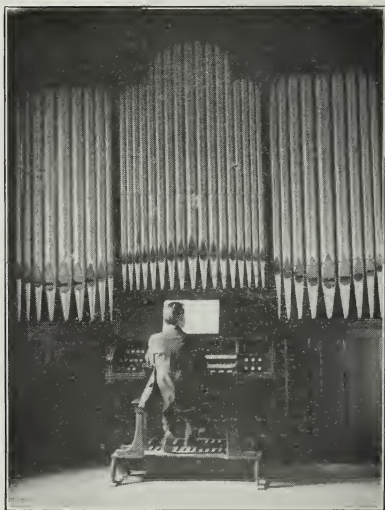
There are many who would like to study the organ, but who do not desire to undertake an entire course in music: for such the College has made a very desirable ar-



range, by which study of one branch of music, up to a liberal proportion of the college course, may be counted toward a college degree: and in certain cases the degree of Bachelor of Arts may be obtained. The combinations that may be made of music with college work are many, and whatever a student's proclivities may be, it is possible to meet them in every individual case.

Complete catalogues of Grinnell College and the Grinnell School of Music will be sent on request, giving

detailed information; correspondence regarding proposed study, for a short term or for the full course, in any of the branches of music, is welcome at all times, and should be addressed to George L. Pierce, Director, Grinnell, Iowa. The best time for entering on a course of study, long or short, is in the fall: but students may enter at other times with but slight disadvantage.



The Grinnell Organs

The Lillian Louise Terril Memorial Organ

HERRICK CHAPEL

GREAT ORGAN

16 ft. Open Diapason
8 ft. Open Diapason I
8 ft. Open Diapason II
8 ft. Flauto Major
8 ft. Flute Harmonique
4 ft. Octave
4 ft. Wald Floete
2 rks. Mixture
8 ft. Corno d'Amour

CHOIR ORGAN

8 ft. Spitzfloete
8 ft. Melodia
8 ft. Dolce
4 ft. Flauto Traverso
2 ft. Flageolet
8 ft. Clarinet

Tremolo

ECHO ORGAN

8 ft. Violin Diapason
8 ft. Stopped Diapason
8 ft. Viol d'Orchestre
4 ft. Flute Harmonic

Tremolo

SWELL ORGAN

16 ft. Bourdon
8 ft. Open Diapason
8 ft. Stopped Diapason
8 ft. Salicional
8 ft. Viol d'Orchestre
8 ft. Voix Celeste
8 ft. Aeoline
8 ft. Rohr Floete
16 ft. Contra Fagotto
8 ft. Cornopean
8 ft. Oboe
8 ft. Vox Humana
Tremolo

PEDAL ORGAN

16 ft. Open Diapason
16 ft. Bourdon
16 ft. Lieblich Gedeckt
8 ft. Flute
8 ft. Gedeckt

Sixteen couplers, eighteen adjustable combinations; pneumatic and electro-pneumatic action; electric blower.

The Turner Memorial Organ

ALUMNI HALL

GREAT ORGAN

- 8 ft. Open Diapason
- 8 ft. Melodia
- 8 ft. Dulciana
- 4 ft. Octave
- 4 ft. Flute d'Amour

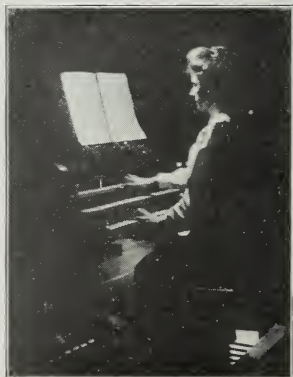
PEDAL ORGAN

- 16 ft. Bourdon
- 8 ft. Violoncello

SWELL ORGAN

- 16 ft. Bourdon
- 8 ft. Open Diapason
- 8 ft. Stopped Diapason
- 8 ft. Salicional
- 8 ft. Aeoline
- 4 ft. Violina
- 8 ft. Oboe
- Tremolo

Four couplers; five combination pedals; tracker action; electric blower.



The Organ in The First Congregational Church

GREAT ORGAN

16 ft. Open Diapason
8 ft. Open Diapason I
8 ft. Open Diapason II
8 ft. Grosse Floete
8 ft. Gemshorn
4 ft. Octave
4 ft. Hohl Floete
8 ft. Trumpet

CHOIR ORGAN

8 ft. Open Diapason
8 ft. Melodia
8 ft. Dulciana
4 ft. Chimney Flute
2 ft. Harmonic Piccolo
8 ft. Clarinet
Tremolo

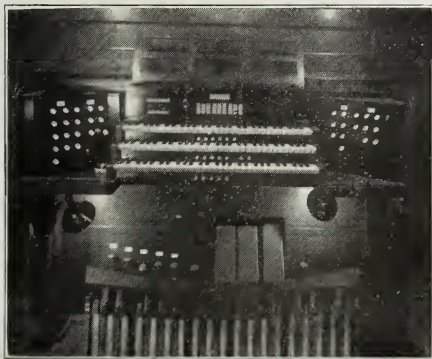
SWELL ORGAN

16 ft. Bourdon
8 ft. Open Diapason
8 ft. Stopped Diapason
8 ft. Salicional
8 ft. Viol d'Orchestre
8 ft. Voix Celeste
4 ft. Violina
4 ft. Traverse Flute
3 rks. Solo Mixture
8 ft. Cornopean
8 ft. Oboe
Tremolo

PEDAL ORGAN

16 ft. Open Diapason
16 ft. Bourdon
16 ft. Violone
16 ft. Lieblich Gedeckt
8 ft. Flute
8 ft. Violoncello

Nine couplers; twelve adjustable combinations; pneumatic action;
electric blower.



The following complete works are among those which have been presented by the Grinnell Choral Organizations:

God's 'Time is the Best	<i>Bach</i>
Rhapsodie	<i>Brahms</i>
Requiem	<i>Brahms</i>
Frithjof	<i>Bruch</i>
Easter Cantata	<i>Bruch</i>
The Seven Last Words of Christ	<i>Dubois</i>
The Banner of Saint George	<i>Elgar</i>
Messe Solennelle	<i>Gounod</i>
Olaf Trygvasson	<i>Grieg</i>
The Messiah	<i>Handel</i>
The Creation	<i>Haydn</i>
Elijah	<i>Mendelssohn</i>
Hymn of Praise	<i>Mendelssohn</i>
Hear my Prayer	<i>Mendelssohn</i>
The Ninety-fifth Psalm	<i>Mendelssohn</i>
Hora Novissima	<i>Parker</i>
Night	<i>Saint Saëns</i>
Samson and Delilah	<i>Saint Saëns</i>
The Crucifixion	<i>Stainer</i>
Requiem	<i>Scheve</i>
The Death and Resurrection of Christ	<i>Scheve</i>
Hiawatha's Wedding Feast	<i>Coleridge-Taylor</i>
The Death of Minnehaha	<i>Coleridge-Taylor</i>
Hiawatha's Departure	<i>Coleridge-Taylor</i>
The Liturgy of Saint John Chrysostom	<i>Tchaikovsky</i>

Typical Student Organ Recitals

RUTH WILKINS

CLASS OF 1914

January 23, 1914

PROGRAM

Prelude and Fugue in E flat ("St. Ann's") *Bach*

(a) Lento *Jadassohn*

(b) Scherzo (Canon) *Jadassohn*

Liebestod, from Tristan and Isolde *Wagner*

Sonata in B minor, op. 146 *Rheinberger*

Prelude and Fugue

Theme and Variations

Fantasia and Finale

ROWLAND MANUEL

CLASS OF 1913

March 4, 1913

PROGRAM

Prelude and Fugue in B minor *Bach*

Siegfried Idyll *Wagner*

Fifth Sonata in C Minor *Guilmant*

Allegro appassionata

Adagio

Scherzo

Recitativo

Choral and Fugue

MABEL GOAVA BLAIR

CLASS OF 1914

January 9, 1914

PROGRAM

Sonata in F sharp, op. 111

Rheinberger

Grave, Allegro moderato

Adagio non troppo, l'istesso tempo

Allegro maestoso

Intermezzo from op. 116, No. 6

Brahms-Lemare

Prelude, op 19, No. 5

Guilmant

Prelude and fugue in G minor, Book 3, No. 5

Bach

Waldweben, from Siegfried

Wagner-Lemare

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